

CATHOLIC THEATRE

OFFICIAL MONTHLY PUBLICATION
of the
NATIONAL CATHOLIC THEATRE CONFERENCE

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President
Rev. Gabriel Stapleton, S.D.S.

Vice-President
Robert Smett

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Pennsylvania Clinic

The first Catholic Theatre Clinic in Pennsylvania was held under the auspices of The National Catholic Theatre Conference at Immaculata College, November 8-9. The Executive Board of the National Catholic Theatre Conference held its fall meeting there at the same time, and the presence

of Father Stapleton, president, Robert Smett, vice president, Father Urban Nagle, Sisters Angelita, Mary Marguerite, Charitas, and Miss Cuny gave a national color to the state-wide event.

The Clinic was conducted on the three levels of theatre, community, college, and high school. The only Catholic Community group in eastern Pennsylvania is The Philopatrian Guild of Philadelphia, an old established little theatre group, who presented Emmet Lavery's play *The Gentlemen from Athens*, a three act play on the none too popular theme, "the end does NOT justify the means." Mr. Lavery's autographed message on the

(Continued on page five.)



'Leading Lady' of the first Pennsylvania Catholic Theatre Clinic was Sister Mary Donatus, I.H.M., above. Through her zeal, almost 900 attended the Clinic at Immaculata College, coming from every corner of the state.



Keynote address at the Pennsylvania Drama Clinic was given by Father Gabriel Stapleton, S.D.S., N.C.T.C. president. Father Gabriel is shown above with student chairman Eileen Moran of Immaculata.

COLLEGE THEATRE EDITION

NEWS NOTES

Immaculata, Chicago: Immaculata Verse Choir under the direction of Anna Helen Reuter, will present Stephen Vincent Benet's Christmas story, "A Child Is Born"—December 17, 1957.

* * *

Dauphin Players of St. Louis University High School: Pres. Jerry Schiffhorst sends CT the playbill which includes: An adaptation of John Patrick's *Teahouse of the August Moon*; one-act version of Hitchcock's *Rope* for the St. Louis Annual Play Festival; *The Hasty Heart*, ready for late March; an original musical for Spring. Seven of the Dauphins took part in the delightful Convention production of *Spreading the News*. Moderator: Mr. E. A. Herson, S.J.

* * *

Merri, Masques and Mimes, Rosary Academy, Watertown, Mass.: Busy at work on three productions: *Anastasia*, *Early Frost*, and *Undertow*. Moderator: Sister Rosaleen; CT Reporter: Bernice Welsh.

Genesisan, Academy of the Holy Angels, Minneapolis: Moderator, Sister Irenaeus, C.S.J. Senior Genesisians at work on Constitution and Initiation Ceremony; Readyng the Recognition Scene from *Anastasia* for the Twin Cities Catholic High School Play Festival.

* * *

Martha Moorman, reporting for Mother of Mercy High School, Cincinnati, offers to NCTC High Schoolers the song to Saint Genesis which their Masque and Gavel Players have written to the melody of "Through a Long and Sleepless Night":

HYMN TO SAINT GENESIUS

To dear Saint Genesis we offer this prayer:
Keep all Mercy Players safe within—your care.
Help us to master our parts perfectly,
And to teach us well in our success to practice humility.

Give us noble courage to overcome strife;
Guide us in the roles we play on the stage of life.
Generous Genesis, our thanks to you we give,
For being our director,
As well as our protector,
In the play of life that we live.



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 ORIGINATORS AND MANUFACTURERS OF KLIEGLIGHTS

PAGE TWO

Mary Ann Kinney, Corresponding Secretary for Little Theatre of Our Lady of Lourdes School, Marinette, reports: First Production for the newly formed group in their beautiful new auditorium is **SLEEPING BEAUTY**.

* * *

Aquinas Players, Aquinas High School, La Crosse, Wisconsin: Moderator, Sister Mary Theodata, F.S.P.A. Produced evening of one-act plays Nov. 3, 4, *Quiet Please, Act II Joan of Lorraine and A Dream*.

* * *

Immaculate Conception Academy, Dubuque, Iowa: Moderator, Sister M. Generose, O.S.F. Sponsored the performance of monologist Mary Louise Hickey in *The Barrets of Wim-pole Street* on Nov. 15 in Mount St. Francis auditorium.

* * *

St. Mary of the Plains High School, Dodge City, Kansas: Moderator, Sister M. Ann Cecile. Presented *Who Dunit* by Dr. C. B. Gilford on Nov. 26. Sister highly recommends the play for high school dramatic groups.

* * *

Lourdes Players, St. Mary's High, Pittsburg, Kansas: Moderator, Sister M. Vincentia. November production was *Seven Nuns at Las Vegas*.

* * *

The Queen's Players, St. Mary's High School, Lancaster, New York: Moderator, Rev. Gabriel Stapleton, S.D.S. Presented Thornton Wilder's *Our Town* on Nov. 1 and 3. Setting was changed to Lancaster and projections were used of local sites as they were fifty years ago.

BROADWAY SHOWS

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From the President's Desk . . .

Recently, I had the honor of presenting a first class relic of St. Genesius to Sister Donatus. It was the only gift commensurate to the devotion of this remarkable leader of the Pennsylvania Unit. Her zeal and executive ability made the Drama Clinic at Immaculata College one of the most memorable moments of Conference history. How wonderful also that the Executive Board could hold its meeting amid such an atmosphere of gracious hospitality and spirited enthusiasm for Catholic theatre.

Speaking of St. Genesius, my thoughts turn to him—and to you—at this Christmas season. At Christmas, after all, we celebrate the Birth of the Savior at the sacramental renewal of His passion and death. Thus it is always in the Christian life—life achieved through death. And our patron, together with all Christian martyrs, mirrored Christ's birth and death in his own life. Yes, in the few splendid hours allotted to him as a Christian, Genesius by his Baptism and his martyrdom, died to sin and rose to a newness of life in Christ.

My Christmas wish is that we all might emulate our patron in his "putting on" of the Christ of Bethlehem and Calvary. As Eliot expressed it in the beautiful Christmas sermon of Thomas Becket: "Christian martyrdom is no accident . . . a martyr, a saint, is made by the design of God, for His love of men, to warn them and to lead them, to bring them back to His ways."

In imitation of our patron, may we work—without counting the cost—to warn, lead, and bring back art to the ways of the Savior. Art yearns for us to free it from servitude so that running the ways of the Savior's faith and morality, it might fulfill its purpose and open windows on the Infinite Beauty of the Word made flesh. It is our privilege to bring dramatic art to the service of God and to help men glimpse the glory of the only-begotten of the Father full of grace and truth.

Faithfully in St. Genesius,

Father Gabriel, S.D.S.

President

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New Play on St. Bernadette

SMALLEST OF ALL

reviewed by GERALD KERNAN, S.J.

Good news for the theatre in general, and for Catholic theatre in particular, is that a new play has been written on St. Bernadette in time for the celebration of the centennial of the apparitions of Our Lady of Lourdes. The new play is "Smallest of All" by Sister Mary Francis, P.C., to be published by Samuel French, Inc., about the first of the centennial year.

Many are acquainted with Sister Mary Francis' previous writings through her recent best-selling *A Right to Be Merry* (Sheed & Ward) and her book of poems, *Where Caius Is* (The Franciscan Institute, St. Bonaventure, N.Y.). Many others know her through her four previous plays. Two of these have been published: "Candle in Umbria" (on the life of St. Clare) and "Counted as Mine" (on Our Lady of Guadalupe). Two others have not been published as yet, but have been produced under the direction of Miss Natalie White during the past two years as a part of the School of Speech during the Summer Session of Notre Dame University. These latter two plays are "Domatille" (on the life of a contemplative nun) and "La Madre" (on St. Theresa of Avila). To anyone acquainted with Sister Mary Francis' previous writing it will come as no surprise that her most recent play, "Smallest of All," is beautifully written and full of spiritual insight. What might come as a surprise is that this is a great play. For we never have a right to expect a great play from anyone. In the history of playwriting there have been very few great plays. Objectively, "Smallest of All" is one of that very select company. If justice is done, it will come to be recognized as such.

The plot of "Smallest of All" is simply the story of what happened a century ago in the then insignificant little town of Lourdes. A young girl, Bernadette Soubirous, too unschooled to learn enough catechism to make her First Holy Communion, living in the direst poverty with her family in a condemned section of the town jail, was gathering faggots when a "beautiful Lady" appeared to her in a grotto along the river Gave. This was the first of many visions. News of these visions caused thousands to flock to the grotto. Both priest and police tried to break her story and to forbid the pious faithful access to the grotto. But no one could deny that a townsman had had his sight restored. And nothing could shake the disarming simplicity of Bernadette's story. Finally, her patent honesty and holiness win over her initially opposed Pastor and cause even the Chief of Police to weep tears of redeeming contrition. Thus ends the play—nothing about the worldwide effects of these visions, nothing about the further life of Bernadette, nothing about her future glory. The focus of attention is where Bernadette would want it to be—upon "the Lady," upon her message and upon the meaning of these events.

One of the many things to marvel at in "Smallest of All" is that without changing the simple outlines of the story of Bernadette, Sister Mary Francis has written a play of flawless dramatic construction. From beginning to end, the play flows with the effortless grace of a bird on the wing. Intermingling scenes of dramatic tension, mystical exaltation, humor, pathos and suspense, the play moves swiftly through the last-scene climax to its close. There is no denouement. For Sister Mary Francis has achieved the most daring ending possible in a play. She recognizes and portrays that the end of the play is not an end but only a beginning. It is the beginning of Wisdom which is the living of Truth.

The interest in "Smallest of All" lies less in the external events that it portrays than in the meaning of those events. It searches out the enduring spiritual meaning of the fact that the Blessed Virgin Mary chose to appear to this poor, ignorant peasant girl; and the real significance of a miracle, especially of the greatest miracle, that God should permit us to love Him; it wrestles with the idea that "every miracle is a kind of crucifixion." But it does all this within the framework of authentic dramatic action that evolves out of predicted character.

It will be for its characters, perhaps, that the play will be most immediately loved. For it is rich in memorable acting roles. There are eight speaking parts, equally divided male and female. Bernadette is the young girl of fourteen whose lambent simplicity and undeviating faith move even that most difficult of all obstacles—a cold, proud priest. Abbe Peyremale is an actor's dream-role, moving through aloof reserve to icy anger to warm love and dedication to the vision given him by the "smallest" of his spiritual daughters. Bernadette's younger sister, Toinette, is impulsively childish and disconcertingly blunt; while their slightly older girl friend, Jeanne Abadie, is a heedless chatterbox. Bernadette's father, Francois, is a delightful French version of Mr. Micawber—unreasonably optimistic and consistently uncomprehending. His harried wife, Louise, is a careworn but patient mother, eternally preoccupied by the practical necessities of keeping her family going. Francois' friend, Henri, is the snarling, bitter miller whose progressive blindness is the first public cure after the apparitions. Jacomet, chief of police, is a creation of nineteenth century secularistic bureaucracy that crumbles when it comes into contact with the spiritual truth he had tried to smother beneath official forms. Over and above these principals, any number of townspeople for crowd scenes may be used. As happens in great plays, these characters seem to breathe a life of their own with an easy, unpremeditated naturalness.

The staging of this three-act play is uncomplicated, re-
(Continued on page thirteen.)

Pennsylvania Clinic

(Continued from page one.)

program and his telegram the next day, did much to make him a real presence at the play.

The next day, Saturday the 9, the morning was devoted to the other two theatre levels. Highlighting the High School Theatre was a lecture by Mrs. Teddy Marie Handfield, former President of Players, Inc., currently directing the students of St. Mary's Academy, Logan. Other sessions were a talk on "The Director Rehearses the Play" by Rev. Francis B. Gilligan, O.S.A. of Malvern Preparatory School, and a demonstration of "Scenery—and the Play" by the Christian Brothers, Guy Philips and Joseph of West Philadelphia Catholic Boys' High School.

In the college section there was a demonstration of diction in "Approach to Diction," the St. Joseph College contribution, using members of the cast of *Julius Caesar* as tests; a panel, Drama Clubs in Action, chaired by Mr. Dan Rodden, of LaSalle College; and lastly, a Reader's Theatre "Victoria Regina" by the Marywood Players of Scranton.

Father Gabriel Stapleton's Keynote Address, "Faith and Footlights" brought the morning to a close.

The afternoon sessions began with a panel of TV experts with Miss Margaret Mary Kearney, Chairman; followed by a scene from Shaw's *Saint Joan* done "in the round" in the beautiful college rotunda; the trial scene was followed by the panel *Art and Morality in the Theatre* chaired by Rev. John T. Quinn, S.J., Scranton University, with Reverend

Gerald P. Kernan, S.J., Wheeling College, Wheeling, W. Va., Rev. Urban Nagle, O.P., and Mr. Robert Smett, Rochester, as panelists. The Dance Group from Mercy College, Detroit, gave an exhibition of the relation between drama and the dance—their offerings "Biography," an interpretative study of Merton's *Seven Storey Mountain*, with two added numbers, an old American ballad, and "Dodi Li."

The final session began with a Symposium with Sister Mary Angelita, former president of NCTC, chairman, Father Urban Nagle, Sister Charitas, and Miss Cuny. The title "WHY the Catholic Theatre Conference" was an informative endeavor to make the Conference understood by those not already members, and to clarify certain points about the Conference for those who are.

The Clinic was brought to a conclusion by Solemn Benediction of the Most Blessed Sacrament.

Representatives from the six dioceses in Pennsylvania were present, these being, Pittsburgh, Scranton, Altoona, Philadelphia, Harrisburg, and Scranton. People from thirteen different states were attendees, besides the different states from which Immaculata draws its students.

A word about the Exhibits: The second floor, Good Counsel Hall, the new Humanities Building on campus, was occupied by different room exhibits; notably the display of different masks for *Noah* by Chestnut Hill College, the living models in costume by Immaculata, and the outstanding exhibit of Cap'n Bonnet Players of Villa Maria Academy and Malvern Preparatory School.

Professionals Mr. Alvin Cohen of Paramount Cosmetics, Mr. Bernard Simon of Package Publicity, Mr. Arthur Gerold of Van Horn and Son, costumes, gave their time and material for exhibits and lectured as well. Samuel French, Dramatists' Play Service, Dramatics Publishing Company, and Walter Baker, sent excellent theatre books for display in Good Counsel Hall.

From the Clinic Dedication by Father Stapleton on Friday evening to the Blessing of Christ in Solemn Benediction, Catholic Theatre strove valiantly in this first Pennsylvania Catholic Theatre Clinic to "... give beauty back to God."



Immaculata students decorate the college bulletin boards with posters announcing Pennsylvania's first Catholic Drama Clinic.



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OUR COLLEGES IN ACTION

CLAUDEL IN KANSAS

The Twin College production of Claudel's "The Tidings Brought to Mary" was their most ambitious and successful undertaking in some time.

Set in 15th century France the play moves from the initial kiss of pity through stages of light-hearted love, bit-



ter renunciation, physical suffering, miraculous rebirth, and serene death to a final embrace of forgiveness.

In this play Claudel concerns himself with the power of suffering and woman's place in it. The author states his theme in Violaine's words: "God is miserly, and does not permit any creature to be set on fire unless some impurity be burned with him, his own, or that which surrounds him." And so it is with Violaine, for as she gives Mara's child a physical rebirth, she gives a spiritual rebirth to those around her—father, sister, and lovers.

In the seemingly unjust suffering of Violaine lies the basic problem of good and evil, sacrifice and selfishness. This is the main theme, although, undoubtedly some of the most beautiful lines deal with marriage and the love of man and woman.

In the Twin College presentation only one setting was used. This served a dual purpose in placing more emphasis

on character and lines and, coupled with the lack of long intermissions, in preserving the continuity of thought necessary to the play.

The prologue of the play is somewhat heavy and cumbersome in comparison to the almost flawless movement which follows it. Dramatic highpoints are reached in the betrothal scene as love and leprosy are revealed by Violaine and rejected by Jacques; in the miracle scene, perhaps the most powerful in the whole play, as the heights of Violaine's spirituality are contracted with the depths of Mara's passionately sinful humanity; in the death scene where Jacques is at last brought to a full understanding of Violaine's leprosy and the power of love; and finally in the concluding scene of forgiveness as Jacques and Mara are reunited through the influence of Violaine's life.

As with many productions, "The Tidings Brought to Mary" had flaws, but in general the presentation was excellent because Paul Claudel put universal truths in beautiful lines, and fantastic situations were brought to reality by outstanding performances.

Janet Peterson

Mount St. Scholastica College
Atchison, Kansas

MUSIC, DRAMA, ART



Students of the Music, Dramatic and Art departments of Marymount College, Tarrytown, New York, collaborate in planning dramatic presentations given during the school year on the campus. In the photograph are a group before a miniature of the stage in Spellman auditorium conferring on stagecraft, lighting and costumes. The students are responsible for advising on scenery, properties, lighting problems and effects for a major production.

NEW THEATER FOR ST. NORBERT



The St. Norbert Collegiate Players have gone into rehearsal for their Fall production, Charlotte Hastings' intensely dramatic "HIGH GROUND," under the leadership of Mr. Lee Dudek, assistant professor of speech. "High Ground," an English play, first appeared in London under the title of "Bonaventure." A thoroughly Catholic play both in atmosphere and theme, the author apparently anticipated the nun-detective motif which was later so enjoyably handled by Henri Catalan (really H. Dupuy-Mazuel), in the "Soeur Angele" stories published by Sheed & Ward.

"High Ground" will be the fifty-third production for the Players, which were organized as the campus dramatic group in the Spring of 1930. They have a continuous record of productive work except during the war years when the student enrollment dropped too low to carry on. Last Lent they produced the first two acts of "Sifted Wheat" for the first time. This new play is based on the ten Apostles who drop out of the Bible story from the arrest of Our Lord until His resurrection.

A year ago the Players gave as their first production in their new theater, Paul Vincent Carroll's play of modern Irish town life, "The White Steed." The "Abbot Pennings Memorial Hall of Fine Arts" was dedicated in June of 1946. It contains one of the simplest but finest theaters in the state. Its acoustical perfection has become the despair of other than the building architects.

The auditorium which has no balcony can accommodate an audience of 864. The 93 foot gently sloped floor funnels from 84 feet at the back, down to a width of 67 feet at the second row of seats. The proscenium arch is 18 feet high. Raising the 42-foot wide mulberry velvet curtain discloses a fir playing floor which is 39 feet deep. Back stage is unusually broad, the side walls being 80 feet apart.

The grid, which is 40 feet above the playing floor, covers the whole back stage area. It has an eight foot head room beneath the ventilated ceiling. There are two large dressing rooms, one for women and the other for men. Ten actors can be accommodated seated before the continuous mirrors. There is also a large prop, construction and paint shop.

The premiere of the completed "Sifted Wheat" will take place sometime around the middle of next year's Lent. With a cast of 34, 10 female and 24 men, this play verges over into the pageant type. In this it follows the tradition of the Dutch and Belgian Abbeys of the Norbertine Order, which have long been noted overseas for their productive work in all the fields of Catholic Action. The Collegiate Players have adopted "Sifted Wheat" as their own form of Lenten devotion. In this they have been warmly seconded, not only by the Catholic, but also by the Protestant people, of the community which St. Norbert College serves.

Rev. Anselm M. Keefe, O.Praem.
St. Norbert College
West De Pere, Wisconsin

STUDENT AS PLAYWRIGHT

Playwriting to me is like the multi-sided process of putting a product on the market. Let's pretend we are going into business. First we track down the raw material. Where? Everywhere. Before our eyes stretch broad, lush fields of conflicts, drama, action. All life seethes with potential plots, particularly life we have experienced.

Now we have our work—to gather raw material where our vital interests lay; the centers around which we radiate and in which our thoughts and feelings are concentrated. Right next to us pokes a branch-school—where we see first-hand conflicts intensified. Over there, tall in the sunlight are characters we have met, heroic in action and thought. Start in that patch if you like, by seizing universals that have cropped up in your life and you know to be true, then vivify them with opposing agents. Burrow into the daily and find the decisions, the forces threatening and the resultant good and bad.

With a truckload of raw materials we arrive at the manufacturing plant. Taking notes, literally and figuratively, of our stock in bright phrases, illuminating action. Then we proceed to strip the materials down to form, cutting to their essences; squeezing them for every dramatic quality. By arranging and selecting incidents, we have packaged the play with substance and shape into a tight, compact ball.

Now, to sell it. How? By advertising it, that is, with a title. Entice people, arouse interest with flashes of what is contained within. By a title, scintillating sparks, promise people that the play it introduces is no mere pallid mask, but vital as the human heart.

Anne Taylor
Regis College, Boston

Thank You

To all who responded to this College Theatre Edition of *Catholic Theatre*, we say a hearty "thank you." Your co-operation and enthusiasm do much to lighten the burden.

(Continued on page twelve.)

THE COLLEGE CIRCUIT

Omaha, Nebraska, College of Saint Mary—

Moderator: Sister Mary Jean, RSM

THE HEIRESS . . . St. Mary Women; Kingsmark Men.
(S. Jean, Director)

TIDINGS BROUGHT TO MARY . . .

Director: Sister Mary Magdala

New Haven, Conn., Campus Theatre, Albertus Magnus

College—Moderator: Maxine Schlingman: Inter-Class Play
Festival DEAR BRUTUS

Indianapolis, Indiana, Marian College—

Moderator: Sister Mary Jane

Beaux Arts Costume Ball—Character costumes from Lit.,

Drama, Art, Music, History

DUST OF THE ROAD—for Christmas

*Regis College, Boston—*Moderator: Sister M. Ernesta, SSJ

Players, Inc.—ROMEO AND JULIET

Regional Drama Clinic—Dec. 14

OUR TOWN—Dec. 3-8

Original Christmas Play

Yankton, South Dakota, Mount Marty College—

Moderator: Sister M. Jeanette, OSB

OUR TOWN—Nov. 17-18

WHAT'S IN A NAME—TV Show—Nov. 23

BEHOLD HE COMES—Advent Pageant—Dec. 19

Purchase, New York, Manhattanville College of the

Sacred Heart

Lecture Schedule:

Michael C. Laurence (Roses for Me cast) on the Stanislavsky Method of Acting

James Kuser, Kliegl Stage Lighting, on the techniques of lighting the show

Alvin Cohen, Paramount Cosmetics: Stage Make-up

Annual Inter-Class Play Festival

Intercollegiate Play Festival:

Participants:

Fairfield University: RISING OF THE MOON

St. Francis College, Brooklyn: DEATH OF A SALESMAN (cutting)

Fordham University: THE GLITTERING GATE

College of the Holy Cross: THE MUMMER'S TALE

THE COCKTAIL PARTY—Nov. 21-22.

Brooklyn, New York, Cathedral College—

Moderator: Rev. Eugene A. Feldhaus

THROUGH THE EYE OF A NEEDLE—Nov. 21

Los Angeles, California, Mount Saint Mary College—

Moderator: Mr. Dale O'Keefe

THE DESK SET—Dec. 6, 7

Baltimore, Maryland, Johns Hopkins Playshop—

Mrs. Frances Cary Bowen

HOUSE OF BERNARDA ALBA—Nov. 7, 8, 9, 10

November-December Playbills

River Forest, Illinois, Rosary College—

Moderator: Sister Mary Gregory, O.P.

Lecture: "Future of the Arts"—Sidney Harris of the Chicago Daily News

Concert: Guiseppe Di Stefano (Idol of La Scala, the Met, Lyric Opera)

DEATH TAKES A HOLIDAY—Nov. 21-23

AM AHL AND THE NIGHT VISITORS—Dec. 11

Sister Gregory is scheduled to give ten lectures in as many weeks to Theatre and Educational Groups and Civic Groups on the subject: "Contemporary Theatre"

Notre Dame, Indiana, University of Notre Dame—

Moderator: Rev. Arthur Harvey, CSC

TIME LIMIT—Director: Father Harvey

St. Louis, Missouri, Maryville College of the Sacred Heart—

Moderator: Mother L. Keyes, RSCJ.

JANE EYRE

CHRISTMAS IN THE MARKET PLACE

Chicago, Illinois, Mundelein College

Emlyn Williams, noted Welsh actor, Nov. 8-9; sketches from Dylan Thomas, "A Boy Growing Up"

Joliet, Illinois, St. Francis College—

Moderator: Sister M. LaVerne, OSF

OLD LADY 31—Nov. 8-11

THE GIFT OF TENYIN—Dec. 12

Paxton, Mass., Anna Maria College

STUDENT DIRECTED ONE-ACTS

ASK FOR ME TOMORROW

OUR LADY'S BALLET—for Christmas

Atchison, Kansas, St. Benedict's College—

Moderator: Rev. Bede J. Bradley, OSB

Kansas City Drama Day—Dec. 8

THOR WITH ANGELS (St. Benedict's)

TIDINGS BROUGHT TO MARY (Mount St. Scholastica College)

THE EVE OF ST. AGNES (College of St. Teresa)

adapted by Sister Marcella Marie

Kansas City, Missouri, College of St. Teresa—

Moderator: Sister M. Felice, CSJ

THE IMPORTANCE OF BEING EARNEST—

Nov. 1, 2, 3

The Last of the Leprechauns, a children's play by Sister Marcella is being published by Samuel French. Copies will be available February 1.

Xavier, Kansas, Saint Mary College—

Moderator: Sister Mary Dolorita

THE CHALK GARDEN—Nov. 15, 17

Rochester, New York, St. John Fisher College—

Moderator: Rev. William Young, CSB

TWELVE ANGRY MEN—Nov. 22, 23

WELCOME MAT

Mable C. Wright Henry
Wilmington High School
Wilmington, Delaware

St. Mary's School
East 4th and Parker Sts.
Waterloo, Iowa
c/o Sister M. Catherine Ann,
O.S.F.

St. Patrick High School
26 Chestnut Street
Watertown, Massachusetts
c/o Sister Muriel, O.P.

Rev. Charles J. Carmody
Bishop Baraga High School
Marquette, Michigan

Mrs. Ralph Price
6105 Ashcroft Ave.
Minneapolis, Minnesota

Bishop Neumann High School
Neumann Players
26th and Moore Sts.
Philadelphia, Pennsylvania
c/o Francis A. Perri

Incarnate Word High School
Sr. Jeane de Matelm, C.C.V.I.
Mt. Erin on Hildebrand Ave.
San Antonio 2, Texas

John Wray Young
Shreveport Little Theatre
812 Margaret Place
Shreveport, Louisiana

Ursuline Academy
Dramatic Society
1104 Pennsylvania Avenue
Wilmington 6, Delaware

Loyola Academy
1100 N. Laramie Avenue
Wilmette, Illinois
c/o John J. Callaghan, S.J.

St. Patrick High School
5900 West Belmont Avenue
Chicago 34, Illinois
c/o Brother L. Francis, F.S.C.

Sacred Heart High School
Newport, Vermont
c/o Sister Henrietta

Daniel Morgan
3642 Lake Avenue
Rochester, New York

Brother Joseph Epperson, S.D.B.
Don Bosco College
Newton, New Jersey

Brother Leo Epperson, S.D.B.
Don Bosco College
Newton, New Jersey



ORIGINAL AT NAZARETH

"The Widow," an original work on St. Monica, mother of St. Augustine, was presented at Nazareth College, Rochester, N. Y., on Nov. 15 and 16. Using a stylized setting throughout, the production was given in modern dress. Sister Helen Daniel is chairman of the Speech and Drama Department at Nazareth. Play was written and directed by Robert Smett.

THEATRE SCENECRAFT

by Vern Adix

Foreword by ARNOLD GILLETTE

A complete technical book for the theatre, written by one of the most distinguished technical artists in the country, and amplified by the universal language of pictures.

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ANCHORAGE, KENTUCKY

CALENDAR OF REGIONAL AND

Below you will find 48 drama activities scheduled for the present scholastic year in the various regional and unit areas of the Conference. Here one can put his finger on the pulse of the Conference and find an incredible vitality. If the Conference accomplished nothing more than to stimulate such activity, it could deservedly rest on its laurels. We know, however, that this is but a portion of Conference activity. Many events, moreover, have been planned but could not be included in this report because of their tentative nature.

*SEPTEMBER 21—T. S. Eliot Symposium, Nazareth College, Rochester. Sr. Helen Daniel, S.S.J., Chairman; Mary Mikell O'Neil, Co-Chairman. "Eliot, the Poet," a selection from her Guilford Prize Essay, Cornell, '56, by Sr. Thomas Marion. Selections from *Four Quartets* & *Ash Wednesday* by Nazareth College Speech Chorus directed by Sr. Helen Daniel. "Eliot, the Playwright," an address by Rosemary White; scenes from *Murder in the Cathedral* by the Catholic Theatre of Rochester.

OCTOBER 10—Directors' Luncheon, Duchesne College Hall, Nebraska Unit—Rev. Robert Neenan, S.J., Chairman.

OCTOBER 18—Drama Day, Barry College, Miami, Florida—Sister Marie Carol, O.P., Chairman of the Southern Region.

OCTOBER 22—Directors' Day—Rochester Unit.

NOVEMBER 2—Sixth Annual Theatre Day for Catholic High Schools, Marygrove College, Detroit, Michigan—Sr. Mary Avila, I.H.M., Unit Chairman.

NOVEMBER 2—Play Festival, Cathedral High School, Sioux Falls, South Dakota—Sr. M. Timothy, O.P., Chairman (Sr. Jeannette, O.S.B., Unit Chairman).

*NOVEMBER 8, 9, 10—Drama Clinic, Immaculata Pa.—Sr. Donatus, I.H.M., Unit Chairman. (Board Meeting, Nov. 9 & 10 in conjunction with the Clinic).

NOVEMBER 8, 9, 10—Texas Regional Meeting and

Play Festival, Incarnate Word College, San Antonio, Texas—Sr. Helene Probst, Regional Chairman.

NOVEMBER 9—Theatre Day (Musical Theatre), Clarke College, Dubuque, Iowa—Sr. Mary Xavier, B.V.M., Unit Chairman.

NOVEMBER 16—Directors' Day (*Harvey* used for workshop purposes), Creighton University—Rev. Robert Neenan, S.J., Nebraska Unit Chairman.

NOVEMBER 16 & 17—West Central Regional Meeting—Sr. Agnes Virginia, S.C.L., Regional Chairman.

NOVEMBER 17—Fall Theatre Meet, Ursuline Academy, New York City—Mother M. Camillus, O.S.U., Unit Chairman.

NOVEMBER 23—Minneapolis Play Festival, De La Salle High School, Bro. Hyacinth Paul, F.S.C., Chairman — Sister Michaela, O.S.B., Regional Chairman.

NOVEMBER 24—St. Paul Play Festival, St. Agnes High School, Sister M. Patrice, S.S.N.D., Chairman—Sister Michaela, O.S.B., Regional Chairman.

NOVEMBER 29, 30—Play Festival, St. Louis—Sr. M. Jeanine, B.V.M., Unit Chairman.

*NOV. 29, 30, Dec. 1—Chicago Drama Festival—Miss Anna Helen Reuter, Chairman.—Sister Susan, S.S.N.D., Regional Chairman.

NOVEMBER—Play Festival, Kansas City Unit—Sr. M. Felice, S.C.J., Unit Chairman.

AND UNIT DRAMA ACTIVITIES

- DECEMBER 13-14—Theatre Meet, Santa Clara University—Robert Shea, Unit Chairman.
- DECEMBER 22—High School Drama Tournament, Greater New York—Mother M. Camillus, O.S.U., Unit Chairman.
- DECEMBER-JANUARY—Six local Play Festivals, Omaha, Nebraska — Rev. Robert Neenan, S.J., Unit Chairman.
- JANUARY—Indiana Catholic College and Little Theatre One Act Play Festival, St. John's Little Theatre, Whiting, Indiana — Sr. Mary Olive, S.P., Unit Chairman.
- JANUARY—Speech Contests, Kansas City Unit—Sr. M. Felice, C.S.J., Unit Chairman.
- FEBRUARY—Drama Workshop, Kansas City Unit—Sr. M. Felice, C.S.J., Unit Chairman.
- FEBRUARY—Unit Play Festival, Omaha, Nebraska—Rev. Robert Neenan, S.J., Unit Chairman.
- FEBRUARY 9—Winter Theatre Meet, Greater New York—Mother M. Camillus, O.S.U., Unit Chairman.
- *FEBRUARY 15—Drama-Festival Workshop, La Crosse, Wisconsin—Sr. Janet, O.S.B., Chairman; Sr. Theodata, F.S.P.A., Unit Chairman.
- FEBRUARY 15, 16, 17—College Festival, Greater New York—Mother M. Camillus, O.S.U., Unit Chairman.
- *FEBRUARY 22—Drama Clinic, Caldwell College, New Jersey—Norma Ferris, Unit Chairman; Rev. Malachy Higgiston, S.D.S., Co-Chairman.
- *FEBRUARY or MARCH—West Central Regional Convention—Sr. Mary Agnes, S.C.L.
- MARCH—Drama Workshop, Kansas City Unit—Sr. M. Felice, C.S.J., Unit Chairman.
- MARCH—Drama Workshop, Omaha, Nebraska—Rev. Robert Neenan, S.J., Unit Chairman.
- *MARCH 14, 15—Play Festival, Clarksburg, West Virginia—Sr. Mary Immaculate, Regional Chairman.

- MARCH 16—Indianapolis Catholic High School One-Act Play Festival — Sr. Mary Olive, S.P., Unit Chairman.
- MARCH 23—Drama Festival, East St. Louis, Illinois—Sr. Mary Pius, Unit Chairman.
- APRIL—High School Play Festival, Holy Name College, Spokane, Washington—Sr. Matilda Mary, Regional Chairman.
- APRIL—Drama Workshop, Omaha, Nebraska—Rev. Robert Neenan, S.J.—Unit Chairman.
- APRIL 27—Spring Theatre Meet, Greater New York—Mother M. Camillus, O.S.U., Unit Chairman.
- FALL, 1958—Regional Convention, West Virginia—Sr. M. Immaculate, Regional Chairman.

Dates Undetermined

- Drama Clinic—Fort Worth Unit; Sr. Marie Therese, Unit Chairman.
- College Drama Day—South Dakota Unit—Sr. M. Jeanette, O.S.B., Unit Chairman.
- College Theatre Day—Pennsylvania Unit—Sr. Donatus, I.H.M., Unit Chairman.
- High School Theatre Day—Pennsylvania Unit—Sr. Donatus, I.H.M., Unit Chairman.
- Play Festival—Pennsylvania Unit—Sr. Donatus, I.H.M., Chairman.
- College Play Festival—Greater Cincinnati; Sr. M. Hildegard, R.S.M., Unit Chairman.
- Drama Workshop—Chicago Unit; Anna Helen Reuter, Unit Chairman.
- Drama Clinic—St. Louis Unit; Sr. M. Jeanine, B.V.M., Chairman.
- Regional Convention—North Central Region; Sister Michaela, O.S.B., Regional Chairman.
- Play Festival—Rochester, N. Y. Unit—Mary Mikell O'Neil, Unit Cochairman.

—————
*The President will attend all events marked with an asterisk.

OUR COLLEGES IN ACTION

(Continued from page seven.)

FRY — 'Worth The Sweat'

Thor With Angels by Christopher Fry is one of the most beautiful religious plays of the contemporary theatre. Originally written for the Canterbury Festival it is very nearly a modern morality play.

It is rich in poetry, with humor and pathos excellently balanced. The characters have the strong flavor of the earth itself.

This is a barbaric land this England of the 5th Century A.D. War is perpetually waged and no prisoners are ever taken. Fear and doubt stalk the conscience of men. Sacrifice and blood and eternal silence only bring him despair and desperation.



In one of the truly great moments in the Theatre—Cyman, the universal man, breaks down the altar of fear and challenges the mighty gods of his land. Man against the silence—the silence answers with more silence. But the silence no longer holds fear, for it now paves the way to God.

Did you ever wonder how God's Missionary survives his initial arrival in a barbaric land? Here he is immediately confronted with a people ready to kill all strangers. Yet, the missionary is spared. Why?

Fry shows in a very human way that God prepares the way through men. Cyman doubts long before he captures Hoel. His soul cries out in silence against the suffocating silence that blankets the Island like the early morning fog. Hoel helps Cyman at last to vocalize these doubts when Cyman, ready to kick down Thor's sacred stones, cries out in anguish:

The deed of death is done and done and always to do, death and death and death; and still we cannot come and stand between your knees. Why?

A challenging play of many levels. Tough to stage and act, but well worth the sweat.

Leone J. Marinello

John Carroll University
Cleveland, Ohio

SAKINI BY A WOMAN

Last year when our Drama Group, the Masquers, was discussing the possibility of presenting "The Teahouse of the August Moon" as our next production, I was in wholehearted approval of the idea. Because Alverno is an all women's college, any play we choose should have a greater percentage of women's roles, or, at least, make it possible to change some of the male roles to female roles. Choosing "Teahouse" as our next production would present a different situation; it would mean having Sakini, the lead role, played as the male rogue that he is, but by a woman. We had heard that this role had been played successfully by a woman before, so we were willing to try it.

The play was announced and tryouts were held. To my surprise (and short-lived chagrin) I was cast for the part of Sakini. I began to wonder if it had been wise for me to have agreed so readily to the choice of the play. But now I was cast in the role, a definite challenge; I was determined to do my best! Although every role requires the actor's utmost, this role required a different quality, if not quantity, of effort.

Besides mastering the mannerisms of that rather age-

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less and lovable Okinawan villager, Sakini, there were a few other tasks that caused a laugh or a tear before they were accomplished.

Perfecting the Okinawan dialect, distinguishing one Okinawan cue line from another, and attempting to sustain that impish grin, so much in keeping with the character, were feats in themselves.

It was difficult enough to find a goat without specifying that she be house trained. Needless to say, the goat we



The production, "The Teahouse of the August Moon," as produced at Alverno College in Milwaukee by The Masquers with Barbara Stanioch in the role of Sakini.

procured was not, and we paid the price. But in spite of her bad manners, the goat and I were the best of friends by the end of the play run.

Accustomed as I am to the usual footwear prescribed for the average American girl, I found the footwear required for my role completely foreign: in some scenes I wore wooden getas, while in others I wore army boots that came up to my knees and were three sizes too large.

In spite of the many difficulties involved in producing the play, the finished production was deemed by the cast well worth the effort. As for myself, I feel I have grown both as an actor and as a person because of this experience.

Barbara Stanioch
Alverno College
Milwaukee, Wisconsin

LAST SHOW

The illusion has ended. Emptiness
surrounds the stage for all applause has died.
Macbeth and Cyrano have shed their dress.
The set is struck and nowhere can I hide.
In fantasy how fast the minutes flee
But now how long each second creeps along.
For mortal men must face reality,
And I shall see in darkness steeped my wrongs.
A blinding spot holds me—I cannot turn.
In light my painted face disgusts my soul
And He behind the brightness does discern
The caliber of this my final role.
The curtain dropped; the critic's in command.
Again on trial a Joan must take her stand.

Beverly Couhig
St. Mary College
Xavier, Kansas

(Continued on next page.)

Smallest of All

(Continued from page four.)

quiring only two alternating scenes—one interior and one exterior. These scenes can be as elaborate or as simple as one desires. They can easily be played before drapes. Costuming is equally simple. *St. Bernadette* by Leonard von Matt and Francis Trochu (Henry Regnery Co., Chicago) is most helpful for authentic scenes and costumes. Its photographs are unsurpassed.

An unusual feature of "Smallest of All" is that it can be done by a great variety of age levels and with almost any conceivable facilities (or lack thereof). It does not depend on elaborate staging. It carries itself.

One of the most frequent remarks made by pilgrims to Lourdes is that the greatest miracles that occur there are the spiritual miracles and that one comes away with a greater spiritual strength than ever known in life before. "Smallest of All" is the play about this aspect of Lourdes—the aspect that remains undimmed and undiminished after a century of ever increasing devotion. During the centennial year of 1958 many millions plan to make pilgrimages to Lourdes. Their devotion could not help but be increased and deepened by seeing "Smallest of All." It is much more than a theatrical experience. It is a religious experience.

Through the gracious permission of Sister Mary Francis and her Mother Superior, and the good offices of Miss Natalie White, The Caviar Club, dramatic society of Wheeling College, was permitted to present the world premiere of "Smallest of All" at the Virginia Theater, Wheeling, on November 26, 1957. Some of the production notes for this performance will be published in the Samuel French edition. Performances of this production can be arranged by addressing me at Wheeling College. Have faith, will travel.

Our Colleges in Action

(Continued from page thirteen.)

THEATRE IN THE ROUND

When one thinks of the word "stage," one mentally sees a picture formed by an area of wood; when one thinks "play" in relation to "stage," he again adopts the standardized concept of men in action framed almost as in a picture. The name given to this style of theater presentation is called *proscenium*.

Life goes on, however, all around us. We don't live our lives in relation to a proscenium or an imaginary fourth wall. Perhaps for this reason, theater-in-the-round or arena theatre has become a popular trend in off-Broadway, community, summer-stock, and educational companies during the past few seasons.

But arena theatre dates back farther than a few seasons. It has precedents in the history of drama. It was probable in a circle that the first play was performed—by some prehistoric story-teller acting out his hunt in the midst of his tribesmen; later came the Greek theatre with its semicircular acting area; Shakespearean audiences sat on three sides of the stage. It was only between the Renaissance and the twentieth century that the trend in dramatic presentation was to the proscenium style.

Today, arena has made a come-back and though it may never replace the proscenium stage, its challenge is new to technicians, actors, and directors. From the technician's angle, merely doing away with flats that interfere with the audience's vision is not all. Since the walls of the room are not there, the scenic designer must make his set one which enables the audience to imagine vividly the place of action. Details become very important to the stage hand, for, during intermission it is customary for theatre-goers not to have a cigarette in the foyer, but to walk through the set inspecting props, cut-down walls, and furniture.

From the actor's point of view, an artistic challenge of theatre-in-the-round is intimacy. The closer the audience is to the actor, the greater is the emphatic response. Careful, honest acting is necessary since the audience can see even the flicker of an actor's eyelash.

As far as the director is concerned, the fundamental elements in arena remain the same as in proscenium—the play, the actors, and the audience. The main difference to his mind is that, because the play is seen from all sides, merely ordering the movements of the actors to enable every spectator to see them from time to time is not enough. He must be more than a picture-framer. He must interpret even the most realistic play rather than merely trace it for his actors.

Recognizing the possibilities and challenges of arena staging, the drama department at St. Mary's has encouraged three senior-pioneer directors to present their one-act plays in this style: Mary Kate Miller has chosen *Rosalind* by Barrie; Synge's *Riders to the Sea* will be under the supervision of Lenore O'Connor; Kathleen Petrunick will offer as her contribution to the evening, a new musical comedy, *The Complaining Angel* by Natalie White. These one-acts will be staged in the new Le Fer Assembly on March 7-8. Space will limit the audiences for these two performances to approximately 150 persons; the spectators will be seated on the same level as the stage.

Since this is the college's initial try at central staging, the way will not be smooth for those student directors. Kathy feels "blocking will be my biggest problem; during group scenes in my production, I expect to be 'pinched' for acting space." Lee's main worry is "the lack of aesthetic distance." *Riders*, she feels, is so intense in emotion that the play may lose its acceptability if, as the young director puts it, "they might be a little too close for comfort."

Katie agrees with Lee that distance will be her dither too. "The physical change in the actress may be harder for the audience to accept since they sit so close."

Many of the technical angles will cause problems, for this is their first attempt at using cut-down scenery; lighting will present another challenge for their ingenuity. But every theatre has its technical problems, and it is the working out of them that gives directors, actors, and technicians the sense of discovery that makes each production a thrilling and unique experience.

Mary Helen Kelly
St. Mary of the Woods
Indiana

Next Month
High School Edition

COMEDY AT ST. BENEDICT'S



Reading the petition against the proposed ousting of Professor Thomas Turner at the climax of the Raven Theatre Guild (St. Benedict's College, Atchison, Kansas) production of the Thurber-Nugent comedy, *THE MALE ANIMAL*, are, left to right, Pat Smith, watched by Joe Gott, Ron Nieto, Paula O'Connor, and Michael Flanagan.

FORECAST FOR THE FUTURE

Despite many shifts, inconveniences, and adjustments by moving to its new location, the Theatre Guild of Saint Xavier College, Chicago, Illinois is making progress in providing good Catholic Theatre, wholesome entertainment, and a greater appreciation of drama in the forthcoming season.

Initiating the program is an off-campus, on-campus production, *CHRISTMAS AT THE CROSSROADS*. Through the collaboration of the Drama and French departments we hope to make these performances at Chicago's Museum of Science and Industry as well as the College a complete success.

There can be no better way of building appreciation of the drama than attending good Theatre. Therefore the Guild is sponsoring a Theatre Party to view the much discussed *MY FAIR LADY*.

R.I.P.

We wish to extend our heartfelt sympathy to Sister Mary Angelita, B.V.M., on the death of her mother, November 6.

Children's Theatre, Saint Xavier College and *THE SLEEPING BEAUTY OF LORELAND* are just what the doctor prescribes to make you feel young again. The Theatre Guild will be working hand in hand with the Park Ridge Community Theatre during that youth tingling weekend of February 21-23.

Playing hostess to a high school speech festival in the spring will afford an opportunity for our own Guild members to act as judges in evaluating students in various fields of drama and speech.

Our major production in April will climax Theatre Guild Activities for the school year. The students of Saint Joseph's College, Collegeville, Indiana, will be cast in the male roles. Xavier girls are also looking forward to assisting Saint Joe's in their Spring Play, thus making it a turn-about engagement.

Thus ends the brief forecast of what the coming season in theatre holds for Saint Xavier College. Aims are high and prayers to Saint Genesius are many with the hope that Catholic Theatre 1957-1958 will accomplish all it has set out to do.

Patricia Quinn
Saint Xavier College
Chicago, Illinois

(Continued on next page.)

FAVORITE PLAYS FOR CATHOLIC THEATRE

by Wilford Scott

Cofounder-Director, Catholic Theatre of Rochester

NOAH	Obey
MURDER IN THE CATHEDRAL	Eliot
HOTEL UNIVERSE	Barry
THOR WITH ANGELS	Fry
TIDINGS BROUGHT TO MARY	Claudel
MACBETH	Shakespeare
OUR TOWN	Wilder
HERE COME THE CLOWNS	Barry
MARVELOUS HISTORY OF ST. BERNARD	Gbeen
DETECTIVE STORY	Kingsley

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Our Colleges in Action

(Continued from page fifteen.)

WORKSHOP SERIES

Recently the Barry College Playhouse held a series of workshops conducted by six senior speech majors with the help of underclass speech majors.

The first workshop was titled "Voice It" presented by Royce Lake. It stressed the importance of good vocal production on and off stage.

The second workshop, "Business is Moving" presented by Donna Wilson pointed out how important stage business is for the success and naturalness of a production.

The third workshop, "Up Stage Down Stage" presented by Bernice Heretick acquainted the students with the basic stage areas, the positions of the body on stage and stage movements.

The fourth workshop, "Stage A. B. C.'s" presented by Anna Wiechman showed the students how they could help in a production not only as a member of the cast but as a member of any part of any work connected with the production.

The fifth workshop was titled "Points for Pantomime" presented by Clarissa Molina. At this workshop the students observed the techniques and importance of pantomime.

The sixth workshop, "Crew Cues" presented by Patricia Minnaugh demonstrated the work and importance of the crew members for the success of a production.

A return demonstration was held after the six workshops had been presented in which the students participated; showing what they had learned. The results were very satisfactory.

In all, over 100 girls participated in the workshops and the return demonstration.

These workshops were especially beneficial in three ways. They gave the senior speech majors an occasion to use their teaching methods, they helped the potential mem-

bers of the Playhouse earn their membership by a point system which was set up, and also acquainted the general student body with a better working knowledge of Speech and Drama so that they can more fully participate in such activities.

Sister Marie Carol, O.P.
Barry College
Miami, Florida

MODERNS PREFERRED

For some years at Ladycliff, The Masque has turned to the contemporary playwright for the traditional Christmas program. Earlier in the history of the dramatic club, the members have presented various types of performances at the holy season, and these ran the gamut from the very early morality plays, such as the Coventry Nativity, to the rather elaborate Christmas Readings, which entailed choral speaking and tableaux supplemented by the carol singing of the Glee Club.

Effective as all these were, it was felt that the works of modern authors should be considered. Two years ago, *The Boy with the Cart* of Christopher Fry was attempted very successfully; the 1956 season was celebrated by *A Child Is Born* by Stephen Vincent Benet. The interest of The Masque is currently centered on *Christmas in the Market Place* by Henri Gheon. These three plays, modern in concept and structure, still resort for theme to the miracle of faith and the triumph of the human spirit over the sordid and sinful surroundings in which it finds itself, and so they are as timely today as the original Scripture story. The first two plays were staged very simply with a minimum of scenery and lighting effects; the same trend towards simplicity will be followed this year in presenting M. Gheon's work.

It has been discovered here at Ladycliff that the modern play has a stronger appeal to the contemporary audience; the touches of realism and humor found in these works evoke a ready response on the part of the players and they in turn find working with these productions a more satisfying experience.

The work of the Masque is under the direction of Miss Gertrude Walsh, head of the Speech Department at Ladycliff, and an associate in speech at New York University. The faculty moderator of The Masque is Sister M. Daniel Joseph of the English Department.

Ladycliff College
Highland Falls, N. Y.

Small Fry Theatre

Children's Education Theatre of Maryland for its 16th season of plays for children by children presented Johanna Spyri's *Heidi* on Dec. 7. The Margaret Cooley dramatization was given. *Circus in the Wind* by Aurand Harris will be presented on April 19. Plays are presented at the Roland Park Public School.

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ALPHA GAMMA OMEGA REPORTS

Activities of various AGO members include those from the colleges of Saint Benedict's, Mount St. Scholastica, and St. Mary-of-the-Woods.

Three members from St. Benedict's Raven Theatre Guild were cast in the Thurber-Nugent comedy *THE MALE ANIMAL*, presented at Atchison. Michael Flanagan, AGO President, played the leading role; AGO members Bill Pierce and Michael Pufall played supporting parts.

Claudel's *TIDINGS BROUGHT TO MARY*, Mount St. Scholastica's first production of the season, featured AGO Corresponding Secretary Barbara McLeod as Violaine and AGO member Elma Michieli in the role of Mara, "the black one."

AGO members from SMW are busy directing, acting, and doing radio-TV performances, as well as practice teaching. AGO's National Historian Mary Helen Kelly directed "The Empty Heart" with Freshmen Drama students in the cast. She will also direct "The Bethlehem Road" with high school students in the roles. JUNIOR AGO member Camille Rezutko directs and acts this semester — played lead in SMW'S "Tidings Brought to Mary." Laura Trauscht also appeared in "Tidings," and is doing a series of TV shows on Terre Haute's WTHI-TV. Jean Smith, assistant director for "Tidings," has completed direction on the high school production of "Window to the Stars."

Inquiries from non-member colleges interested in opening AGO chapters are encouraged. These inquiries should be addressed to:

Alpha Gamma Omega Executive Office
St. Benedict's College
Atchison, Kansas

Sincerely in St. Genesius,
Michael Flanagan
President

CHRISTMAS A LA MEXICO

Members of our drama group, the Amethyst Club, at Mount Mercy College here in Pittsburgh, will be celebrating Christmas as Mexican senoras and señoritas, as they prepare for the production of the annual Christmas play.

This year I have chosen Charlotte Lee's poetic drama "Our Lady of the Market Place," chiefly, because it calls for a rather large cast (thirteen major speaking parts); it is different; and it provides many ideas for imagination and creativity.

The action evolves around a colorful statue of Our Lady, which the women of the market place are trimming for the Mexican Christmas celebration, the Posada. Here at the feet of the Virgin a poor tired working woman tells her sleepy little daughter the Nativity story, accompanied by the chorus of women of the market. The play combines reality and fantasy with the sudden appearance, behind the

scrim, of the Angels and Wise Men, who also speak in choric verse.

Our drama will be presented at the annual school celebration and at various clubs and societies throughout the diocese. For this reason costuming and technical problems must be simplified. Background music will be the recording of a Spanish guitarist.

Our drama activities are extra-curricular, and therefore, must be fun, as well as artistic. All participants are enjoying working on this particular play, because of the style that it entails. Wish us Genesian luck on the production!

Mary Elizabeth Kane
Mount Mercy College
Pittsburgh, Pennsylvania

The Dayton Blackfriars' Guild will present *TEACH ME HOW TO CRY*, a drama by Patricia Joudry, on Nov. 30 and Dec. 1. In this, her first play, Patricia Joudry has given us a tender and moving story of two young people seeking their place in a world of social pressures and opposition. It tells the story of Melinda Grant and Will Henderson, teenagers. How these two meet and surmount the problems of a prejudiced society is a warm and human story, as timely as young love itself.

Father Clarence M. DeRuntz reports that his players at The Josephinum College, Worthington, Ohio, have completed a successful production of *Three Men on a Horse* with plans for *Hamlet* this December.

NOTICE!

We still have a number of pictures that were sent for publication in the annual. Members who wish these prints returned will please send a self-addressed, stamped envelope to

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Rochester Unit: Sister Helen Daniel, S.S.J., Nazareth College, Rochester

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Holy Names College, Spokane, Washington

Unit Festivals

Ninth Annual Play Festival of the Texas Unit was held on Nov. 8, 9 and 10 at Incarnate Word College, San Antonio. Theme of this year's festival was medieval period plays. NCTC members attending and their productions included: Incarnate Word High School, San Antonio, *Every Woman*; St. Gerard High School, San Antonio, *Children of the Inn*; Bishop Byrne High School, Port Arthur, *Lucifer at Large*; Incarnate Word Academy, Houston, *The Second Shepherd's Play*; Ursuline Academy, Laredo, *The Bond Between*; St. Pius X. High School, Houston, *The Wonderful Magician*; St. Thomas High School, Houston, *St. Felix and His Potatoes*; St. Mary's Academy, Austin, *The Alabaster Box*; Ursuline Academy, San Antonio, *Gray Bread*; Providence High School, San Antonio, *Parade at Devil's Bridge*; Our Lady of Victory Academy, Fort Worth, *The Boy with a Cart*; Ursuline Academy, Galveston, *Every Senior*.

* * *

Cathedral High School, Sioux Falls, South Dakota was host to the Ninth Annual South Dakota Catholic High School Play Festival on Nov. 2. One act plays presented were: *Riders to the Sea*, Cathedral High School, Sioux Falls; *Overtones*, St. Mary's Central High School, Bismark, N.D.; *Rainbow Gold*, St. Mary's High School, Salem, S.D.; *Tenant Farmers*,

St. Paul's High School, Marty, S.D.; *The Happy Journey*, St. Mary's High School, Dell Rapids, S.D.; *The Valiant*, Immaculate Conception High School, Stephen, S.D.; *Overtones*, Mount Marty High School, Yankton, S.D.; *The Importance of Being Earnest*, St. Agatha High School, Howard, S.D.

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Financial Report — NCTC 11th Biennial Convention

Submitted by Rev. Robert A. Johnston, S.J., *Chairman*

RECEIPTS:

Registration & Sale of Pennants	\$12,004.50
Money Advanced by National Office	4,932.66

\$16,937.16

DISBURSEMENTS:

Office Expense	\$569.23
Travel Expense—Fr. Johnston	310.50
Secretarial Work	1250.00
Printing	1400.31
Production Expense	742.56
Telephone and Telegrams	418.38
Pennants	100.00
Hotel Meeting Rooms	124.98
Convention Badges	143.25
Refunds on Registrations	150.00
Municipal Auditorium	397.35
Stage Hands	633.00

Guest Stars and Speakers	610.12
Photographs & Publicity	254.75
Outstanding Bills	64.00
Money Repaid to National Office	4932.66
Flowers for Helen Hayes and	
Fraternity Banquet	33.00
Palms for Stage	37.00
NCTC Board Dinner, June 12,	
Muehlebach Hotel	45.00

Total Expenditures \$12,206.09

Balance \$4,731.07



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